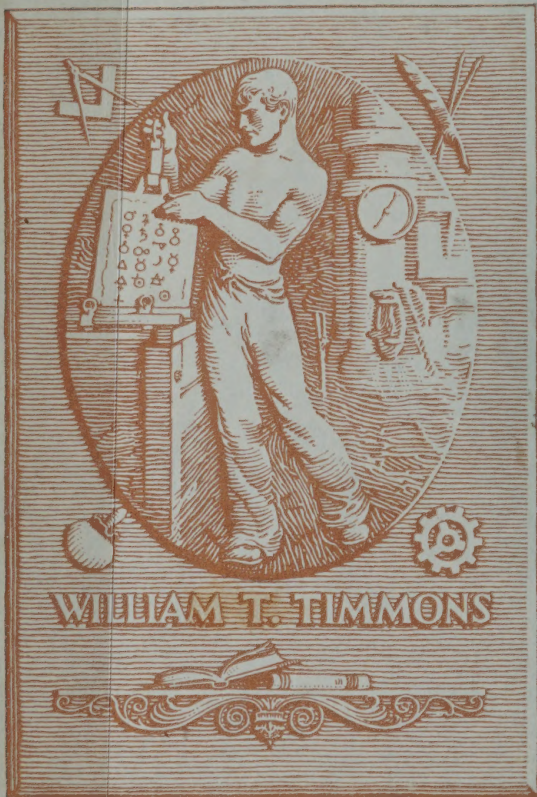


GLYPHOGRAPHY



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BOSTON 92 Item # 282 pg. 74
Smithsonian Reports 1858 pg. 393

MODERN METHODS OF ILLUS. BOOKS, WOOD pgs. 219/220



FIRST OF A SERIES OF ILLUSTRATIONS TO "DON QUIXOTE,"

Preparing for Publication,

To be GLYPHOGRAPHED by Mr. C. W. WASS and Mr. T. TAYLOR.

GLYPHOGRAPHY;

OR,

ENGRAVED DRAWING,

FOR PRINTING AT THE TYPE PRESS AFTER THE MANNER OF
WOODCUTS.

WITH FULL DIRECTIONS

For the Use of Artists, Engravers, and Amateurs,

AND

SPECIMEN ILLUSTRATIONS.

THIRD EDITION.

EDWARD PALMER'S PATENT,

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Price 5s.

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LONDON :

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Bangor House, Shoe Lane.



ARTISTS, Amateurs, and Engravers, either in town or country, may be furnished with the requisite Tools and Plates, of all sizes, properly prepared for Glyphographic Drawing; from which, when returned to the Patentee, at 103, Newgate-street, Copper Blocks will be made and mounted, type-high, fit for printing from as Wood-cuts, at the following prices, *viz*:— For all Blocks containing less than five superficial square inches, 10*s*. each; and for all sizes larger, at 2*s*. per square inch: the above includes every expense except package or carriage, and, of course, the Artist's charge for the Drawing.

All Glyphographic Blocks to be paid for on or before delivery, when the price charged for the Plate will be deducted, *as credit will in no case be given*.

In the event of any accident happening to the Drawing, the Patentee will not be answerable beyond the price charged by him for the block, as the greatest care will be taken in the process.

The Patentee will from time to time publish, for the benefit of all who use his Glyphographic Plates, every improvement that may arise, either in materials, tools, or the method of using them; and he claims at their hands every such improvement they may individually discover, and likewise a print from every Block.

N.B.—Authors and Publishers desirous of immediately availing themselves of this important Invention, may at once be introduced to Artists who have practised Glyphographic Drawing, on application to the Patentee, at 103, Newgate-street, London; where, also, every assistance will be afforded to Artists desirous of practising the same, and profitable employment provided by the Patentee for clever Draftsmen and Copper and Steel Plate Engravers, on satisfactory proof being given of their ability and character.

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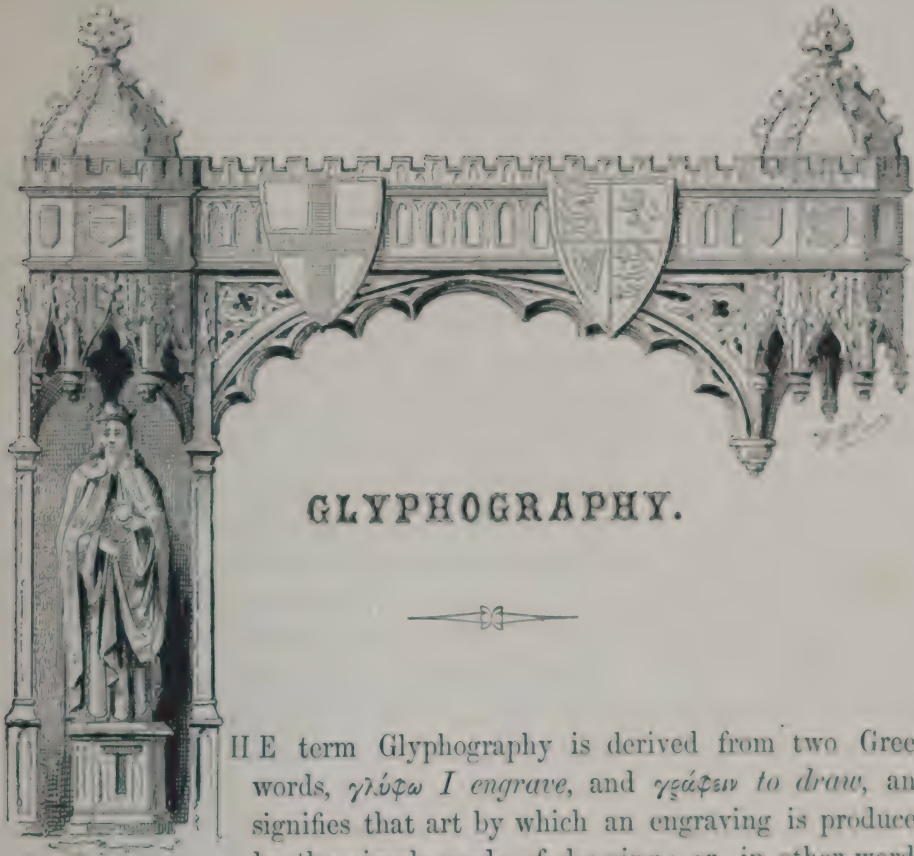
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GLYPHOGRAPHY.

THE term Glyphography is derived from two Greek words, *γλύφω* *I engrave*, and *γράφειν* *to draw*, and signifies that art by which an engraving is produced by the simple mode of drawing; or, in other words, drawing and engraving, which have hitherto been too distinct operations, are here combined in one. Hence its merits, and vast importance to every artist, seeing that by its aid he becomes the engraver of his own work as much as he would by the practice of etching, but with this vast difference, that *here his effect is as immediately conspicuous as though he were using a black-lead pencil on paper*; whilst, on the contrary, effect is obtained in etching in the same manner as in line-engraving, viz:—by *depth*, and that depth the etcher produces by the action of acid on the copper, called *biting*; nor has he any means of ascertaining the real effect thus produced but by taking a proof on paper, and of course he must repeat this as often as he makes any alteration in his plate.

Another material advantage which Glyphography possesses over etching and wood-engraving is, that in the former the artist draws his subject as he intends it to appear, without reversing it, as is requisite

in both the latter, and which is extremely difficult and perplexing, at least to beginners; of course, practice and experience tend to remove those difficulties, although in drawing figures many artists prefer using a mirror, to see what they are about; but Glyphography at once removes this difficulty, and thus facilitates the artist's labour.

And last, though by no means least of its peculiar merits, and that which makes it of the highest importance to every true lover of the fine arts is, the freedom afforded to the artist, and the consequent scope for the exercise of his talent, and multiplication of fac-similes of his own work. Every connoisseur in the arts knows what sort of comparison to make between etchings and any other kind of prints, although they may be the productions of the same hand; and why? simply on account of the stiff formality and studied regularity of the latter, which, though perhaps pleasing to the eye, is by no means natural; consequently, the same facilities are here afforded as in etching, without that tediousness associated therewith, and the other disadvantages already enumerated.

So tied and fettered is the wood draftsman, that he is obliged to leave the tints entirely to the engraver's taste and skill, contenting himself with staining with Indian ink, &c. that part of the block to the desired colour and tone; nor is his outline secure, unless in the hands of a clever cutter, and even then its freedom and beauty is sometimes entirely spoiled from a variety of causes; but in Glyphography, on the contrary, any sort of work, whether sketchy or finished, free or formal, is introduced with equal ease (according to the skill and experience of the artist); and, moreover, what may seem strange to those unacquainted with the nature of the after-process, the more elaborate and complicated the drawing, the less time and trouble is required in its conversion into a surface-printing block, as hereafter described.

If anything further needs observation here, regarding the many advantages that this new art possesses, it is—first, the durability of the blocks, seeing that, with care, the number of proofs taken therefrom may be multiplied almost *ad infinitum*, upwards of 70,000 having been

taken from one without altering in the least degree its sharpness : and next, in a commercial point of view, is its extreme cheapness for all elaborate subjects, which, of course, is worthy of consideration, especially by Publishers, who may thus effect a considerable saving in the expense of their illustrations, and at the same time avail themselves of the exercise of more taste and talent than heretofore. And thus, too, the public generally must eventually derive benefit from this very important improvement in the arts by the consequent reduction in price of all illustrated literature, as may reasonably be expected ; and in the purchase of juvenile books, how vastly superior would be such as contained pictures bearing, at least, some slight resemblance of what they were intended to represent, to those wherein were introduced all manner of frightful blots, calculated rather to destroy than improve or inculcate any taste in the minds of the children !





The Monkey that has not seen the World not Gay

A SKETCH BY THOMAS LANDSEER.

DESCRIPTION OF THE PROCESS.

For the information of such as may be totally unacquainted with the fundamental principles of Glyphography, it is hoped it will not be considered superfluous to state, that it is requisite to make the intended drawing on a plate prepared in the following manner.

A piece of ordinary copper plate, such as is used for engraving, is stained *black* on one side, over which is spread a very thin layer of a *white* opaque composition, somewhat resembling white wax both in its nature and appearance : this done, the plate is ready for use.

In order to draw properly on these plates, various sorts of points are used (according to the directions here given), which remove, wherever they are passed, a portion of the white composition, whereby the blackened surface of the plate is exposed, forming a striking contrast with the surrounding white ground, so that the artist sees his effect at once.

In tracing the drawing on the face of the plate, place a sheet of tissue-paper covered with red chalk, well rubbed on, with the chalk side down next the plate. Over that place the tracing, keeping it steady, not to slip, and with a fine-pointed pencil, rather hard, trace on the subject. This will be found preferable to any other colour. When this is done, fold half a quire of blotting-paper into quarto size; place your plate on it on a slope; by that means the plate will turn round readily, as it is impossible to do all the lines of the drawing without moving the plate. When your subject is traced on, draw it all on carefully in outline, and then with the coarse tool take out all the dark places, which will enable you to see the general effect. The fine lines will then work better over the edge of the dark than putting them in last. This will be found of great assistance.

The drawing, being thus completed, is put into the hands of one who inspects it very carefully and minutely, to see that no part of the work has been damaged or filled in with dirt or dust; from thence it passes into a third person's hands, by whom it is brought in contact with a substance having a chemical attraction or affinity for the remaining portions of the composition thereon, whereby they are heightened *ad libitum*. Thus, by a careful manipulation, the *lights* of the drawing become thickened all over the plate equally, and the main difficulty is at once overcome; a little more, however, remains to be done. The depth of these non-printing parts of the block must be in some degree proportionate to their width; consequently, the larger breadths of *lights* require to be thickened on the plate to a much greater extent, in order to produce this depth. This part of the process is purely mechanical, and easily accomplished.

It is indispensably necessary that the printing surfaces of a block prepared for the press should project in such relief from the block itself as shall prevent the probability of the inking-roller touching the interstices of the same whilst passing over them; this is accomplished in wood-engraving by cutting out these intervening parts, which form the lights of the print, to a sufficient depth; but in Glyphography the depth of these parts is formed by the remaining portions of the white composition on the plate, analogous to the thickness or height of which must be the depth on the block, seeing that the latter is, in fact (to simplify the matter), a *cast*, or *reverse*, of the former. But if this composition were spread on the plate as thickly as required for this purpose, it would be impossible for the artist to put either close, fine, or free work thereon; consequently the thinnest possible coating is put on the plate previously to the drawing being made, and the required thickness obtained ultimately as described.

The plate thus prepared is again carefully inspected through a powerful lens, and closely scrutinized, to see that it is ready for the next stage of the process, which is, to place it in a trough, and submit it to the action of a galvanic battery, by means of which copper* is deposited into the indentations thereof, and, continuing to fill them up, it gradually spreads itself all over the surface of the composition until a sufficiently thick plate of copper is obtained, which, on being separated, will be found to be a perfect cast of the drawing which formed the *clichée*.

Lastly, the metallic plate thus produced is mounted on wood to bring it to the height of the printer's type. This completes the process, and the glyphographic block is now ready for the press.

It should, however, have been stated previously, that if any parts of the block require to be *lowered*, it is done with the greatest facility in the process of mounting.

GENERAL RULES FOR DRAWING.

Rule 1.—That every stroke, dot, or mark of any kind, made on the plate with the view to its ultimate appearance on paper, must be made *quite through* the white *ground*, so that the blackened surface of the copper be distinctly seen, either through a glass or with the naked eye; although if, peradventure, the black be removed also, and the bright metal appear, the drawing will be in no way deteriorated thereby; but the artist should observe that all such parts will print as dark as though the *black* were not removed.

Rule 2.—Every stroke, &c. must be perpendicularly cut out; or, in other words, it must not be *underworked* so as to leave the edges of the lines projecting over the work; this is extremely important, and must be very carefully attended to. Also that every particle of the *ground* displaced by the point, &c. must be entirely removed from the edges of the work, and likewise from the plate itself. A stiff hog-hair brush, about half an inch in diameter, cut flat at the end, will be found a very useful tool to remove all particles from the drawing and plate, as the ground will bear a moderate pressure of the brush on it, and remove all dust and small bits without trouble, and enable the artist to see better what he is about. By using the proper tools, and trying them on the edge, you may depend on the line appearing in the impression when printed as it does in the plate, which must be of infinite importance to the artist (on wood he trusts to the engraver, and on copper to the acid); but by this process he has a fac-simile of his own—in fact it is the artist's own drawing.

* Vide Smee on Electro-Metallurgy.



"CHEEK BY JOWL."—By J. BATEMAN.

Rule 3.—It must ever be borne in mind that, since the *ground* in its nature resembles wax, as has been already noticed, it follows that it is very easily affected by change of temperature, so that while on the one hand it would become clammy and clog the point on exposure to a high temperature, it would on the other hand be rendered brittle, and liable to crack off from the plate by a great reduction of the same. The two extremes of temperature should, therefore, at all times be guarded against, and a medium temperature (say 65° Fahr.) as far as practicable maintained; but whether or no, when about to be used, the artist would do well to submit it to a severe test by putting a little close cross-hatching on the edge, to see if it chips off; if not, he may proceed with safety; otherwise it is necessary to apply a very moderate degree of heat to its back, but not sufficient to make the *ground* clammy. And *vice versâ*, in the height of summer, it may sometimes be needful to chill the plate by the application of cold water, air, &c. to the back.

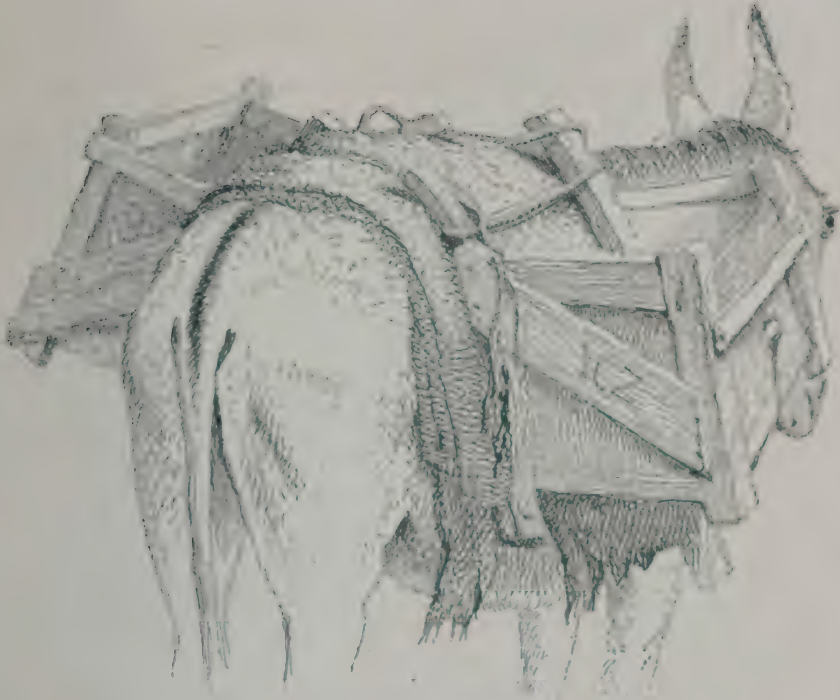
N.B. So extremely easy is this mode of drawing, that by a *careful attention* to the above simple rules a clever artist cannot fail, even in his first attempt, to produce a successful result.

DIRECTIONS FOR THE USE OF THE POINTS, ETC.

Having provided himself with a well prepared plate, the artist may at once proceed to put in his outline with a very soft pencil (as soft as possible), bearing in mind that it is not required to be reversed as in every other species of engraving, seeing that the block taken from the drawing reverses it; or, if he prefer the more certain mode of drawing first on paper, and then tracing it on to the plate by the usual mode, he can do so, taking care, however, not to press too heavily upon the tracing point, lest he indent the surface of the *ground*. To such artists, however, as are sufficiently certain of their touch to be able to make the desired drawing at once, these remarks are, doubtless, superfluous.

Any kind of point may be used so that the *ground* be entirely removed, as described in Rules 1st and 2nd; but, since experience and close observation have taught the writer that which could be learnt in no other way, he may be allowed to make a remark or two relative to the kind of point that has been found to answer best, not only by himself but by most successful glyphographers. The first idea which seems naturally to present itself to the mind, is that of a kind of needle point which, doubtless, answers an etcher's purpose well, seeing that in that art he has no perceptible substance to obstruct his path; but in Glyphography we are obliged to have some substance—a foundation, as it were—from the nature of the after process, although no thicker than tissue-paper. It therefore becomes needful to have something more than a needle point, which will merely force its way; we must have an edge that will *cut* out the ground; consequently any point that is made to act on the principle of a gouge will undoubtedly answer best. Those accustomed to the use of the graver will, therefore, avail themselves thereof with advantage in formal, straightforward work; but the draughtsman must have a tool that he can work with as freely as possible. In order to combine both these objects in one instrument, a piece of steel wire, of the required length, is inserted in one end of a cedar handle resembling a pencil, and bent at right angles; the point is first sharpened like that of a needle, and then an edge formed on the inside at an angle of about 45°, whereby it is rendered capable of being held like a pencil. In using it, it is necessary to observe that it must be drawn from *right* to *left*, and as nearly to the angle above-mentioned as may be convenient.* This tool will be found applicable to all kinds of shading, tinting, cross-hatching, and for *finish* generally; and, although it has sometimes been objected to at first on account of its awkward form, as some that have never used anything else but a pencil have remarked, yet practice has very soon (perhaps in less than half an hour) familiarized its use.

* This is very important, and should therefore be most carefully observed.



A SKETCH BY ZIETFA.

A straight pentagonal point is also supplied by the patentee on account of the freedom with which it is capable of being used, but it should only be employed in light foliage, or any other kind of free *outline* work, where it will be found extremely useful. If used in crossing, or in any kind of close-tinting, &c., it will be found to cut sideways as well as in front, and consequently in such places the small particles of the ground between the lines of a close-tinting, &c., will be very liable to crack off; and where a line is crossed with this point it will be seen, on close examination through a magnifying glass (which may be advantageously used to examine fine work), that the angle thus formed is not perfect; this being repeated often in a piece, would tend to produce a very disagreeable appearance in the print. It should, moreover, be observed that this, as well as any other sort of *straight* point that may be found available to the artist's purpose, should be held as nearly perpendicular as possible, to prevent *underworking* the ground.

A very hard black-lead pencil (the hardest that can be procured) may be sharpened to a well-defined five-sided point, and used with great advantage in making very bold and spirited touches in foregrounds, and also for speedily removing the *ground* in large patches of positive dark, but it must be used with force.

When the artist works quickly he will find, sometimes, the cut portions of the composition adhering to the surrounding *ground*, which, by using the hog-hair brush, will be easily removed from the surface of the plate; and when the drawing is completed, he will do well to examine it carefully through a glass to see that every part thereof has been done according to the three general undeviating rules here laid down as a guide; and, moreover, if he finds that any of the composition, or dirt of any kind, has fallen into his work, he should remove the same with the brush.

DIRECTIONS FOR ENGRAVERS.

By the use of the graver any false work may be removed from the plate, when finished, and lights introduced, *ad infinitum*; whilst, on the other hand, the tone of some parts may be a little increased, if need be, by the use of a burnisher, so that by the skilful use of these means much alteration may be effected on the plate when finished. It is well to notice, however, that if the burnisher be used too freely it will produce unevennesses of surface, which are very injurious, and should, therefore be removed with snake-stone.

Where it is required to leave very minute portions of white in the midst of large breadths of positive black, it may be effected, probably with less trouble to an engraver, if he remove the composition entirely, in such parts, from the plate, and introduce them on the block with a graver.

The ruling machine, rose-engine, and eccentric chuck, have been used, and found to answer well in skies, water, back-grounds, &c., and may doubtless be applied to the imitation of medallions in apparent relief, and checkered work of all kinds, so as to be printed at the surface press. But it is necessary to observe that the hooked point above described, or a similar one, should be used instead of the diamond point.

DIRECTIONS FOR AMATEURS.

In addition to what has been already said under the head of Directions, it may be well to offer a remark or two to such as are inexperienced in Surface Printing. It has been erroneously supposed by some that, by putting as much work as possible in a drawing, under the idea of producing a *finish*, it will be proportionably improved thereby. This may be true, as regards either a pencil drawing or a line engraving, where the effect is produced by *depth* of colour, and hence their soft and delicate appearance; but not so in surface printing, where the effect must be produced entirely by *width*. In order, therefore, to produce a good surface print, it is requisite to give great breadth of colour, and to let the work be bold and decided; nor should a single stroke be introduced in any part of the piece that is not decidedly important, otherwise it will lessen the general effect, which should be as vigorous and full of spirit as possible. In a word, the nature of Surface Printing is such as to exclude the possibility of introducing much



A SKETCH BY W. S. WILKINSON.

detail in the *high lights*, they should, therefore, be left entirely open, as some of the best drawings have been spoiled from inattention to this particular.

Regarding what is termed *style* in engraving, it may be well to make a remark or two as far as Glyphography is concerned, although much more may be learned from a careful observation of the best productions of the art. In the first place, the width of the strokes should be varied (by using different sized points) according to the effect required, in order to produce beauty of style, so that the nearest shades should be produced by bold lines, which must be gradually decreased with the distance. In crossing one series of lines with others, in order to produce a half tint, the crossing lines should, *in most cases*, be about half the strength of the principal lines, and a second series of cross lines, if used, should be still weaker. All bright and reflecting surfaces, such as water, mirrors, polished metals, &c., should be represented by straight and stiff lines; but the reverse is to be observed in the representation of all non-reflecting surfaces, as, for instance, wood, masonry, ground, &c.

DIRECTIONS FOR TAKING PROOFS.

As it is ever desirable to know the real state of a block before sending it to the press, it is a general custom (on account of the facility of execution) to blacken the copper, and afterwards rub it over with a piece of whitening, or chalk, so as to fill the interstices of the work, which, from their white appearance, render the effect visible in an instant.

But, for the amusement of amateurs, I may, perhaps, be allowed to notice that they can produce an impression from a glyphographic block, and thus obtain a fac-simile of their drawing, by the following means:—Take a little printer's ink and spread it evenly upon a plate, or some similar smooth surface, then with a dabber (made by rolling up tightly some cotton wool, or something of that nature, in a piece of soft kid or silk) apply it to the printing parts of the block until they be covered uniformly therewith. Next place carefully over it a piece of glazed tissue-paper, hold it firmly down, that it may not alter its position, and rub with some sort of burnisher (a bone knife, for instance, or any other hard and smooth substance), pressing as hard as possible on the darkest parts, and very gently in the lightest. By lifting up a portion of the paper at a time, it will be seen if the impression is properly taken; if not, the burnishing is to be continued for a long or short space of time, as needs be. Although a correct impression of the block may thus be obtained, it will bear no comparison with a proof taken by the press, especially when printed with care.

It is impossible to say, at this early stage of the process of Glyphography, to what extent it will be carried, as it is a fact that plates of any size, and of any elaborate work, can be done, as I have found with what small practice I have had. Thus the minutest parts and most delicate tints have printed with a degree of tone and effect never before done either with wood or steel. And to Artists and Publishers it will be a saving of many pounds in their pockets, which will be proved by the following fact:—A drawing was made on wood, and charged two guineas; it was then placed in the hands of the wood-engraver, who charged the moderate price of eight guineas. The tints were lost sight of, and the general effect quite gone. Here was a block engraved on wood, by a first-rate engraver, not to the satisfaction of the artist, for ten guineas. By means of Glyphography, a drawing shall be made by an artist on the plate for the same price, two guineas, four inches square: it is then glyphographed; the charge for which would be one pound twelve, making 3*l.* 14*s.*—ready for printing—a saving to all parties concerned of 6*l.* 16*s.*

AN ARTIST.



CLYPHOGRAPHY

ENGRAVED DRAWING

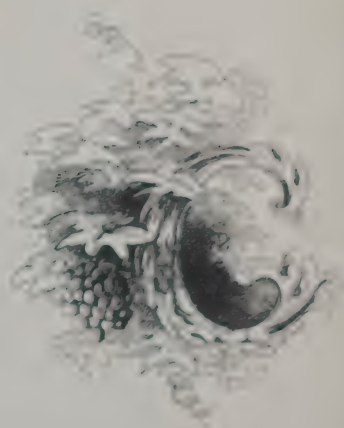
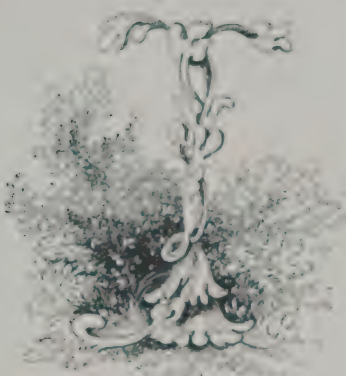
EDWARD PALMER

PATENT

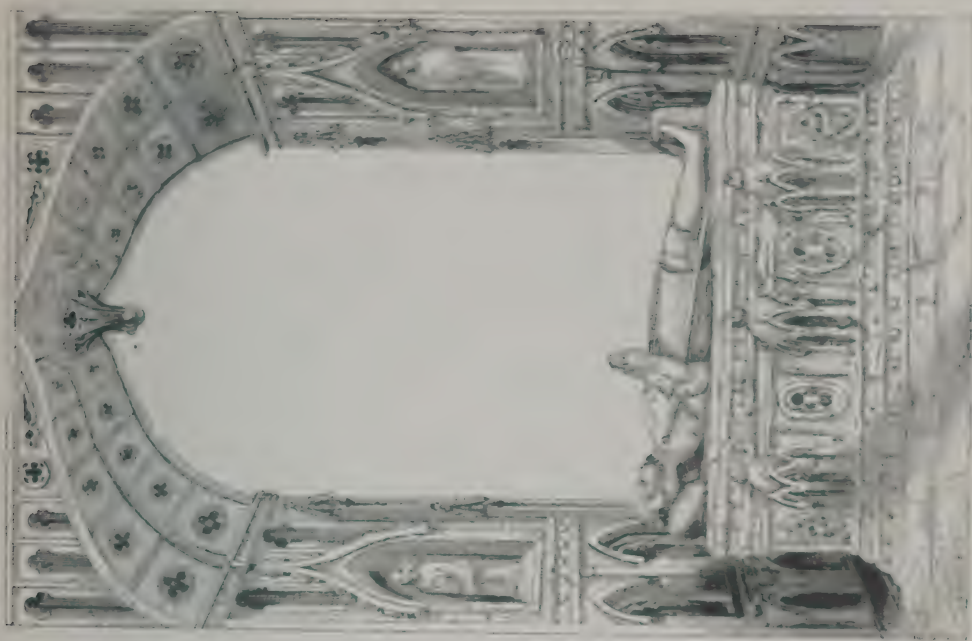
London

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VICTORIAN LETTERS BY G. CHILDS



TITLE-PAGE DESIGNS BY A. ASHLEY.

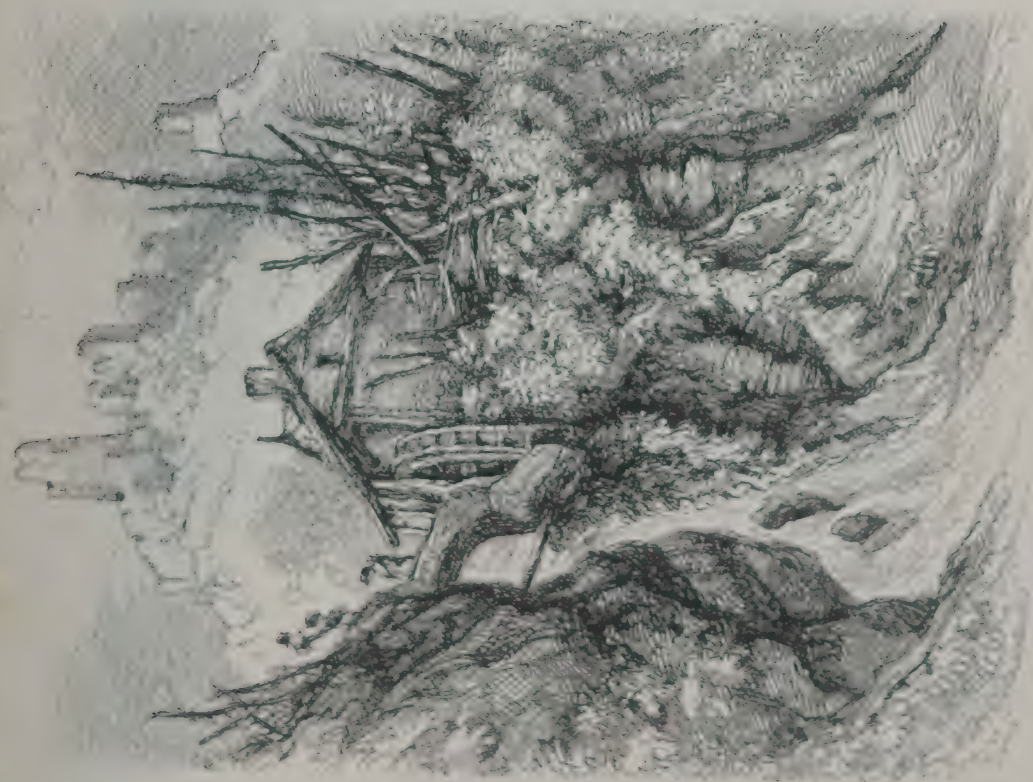
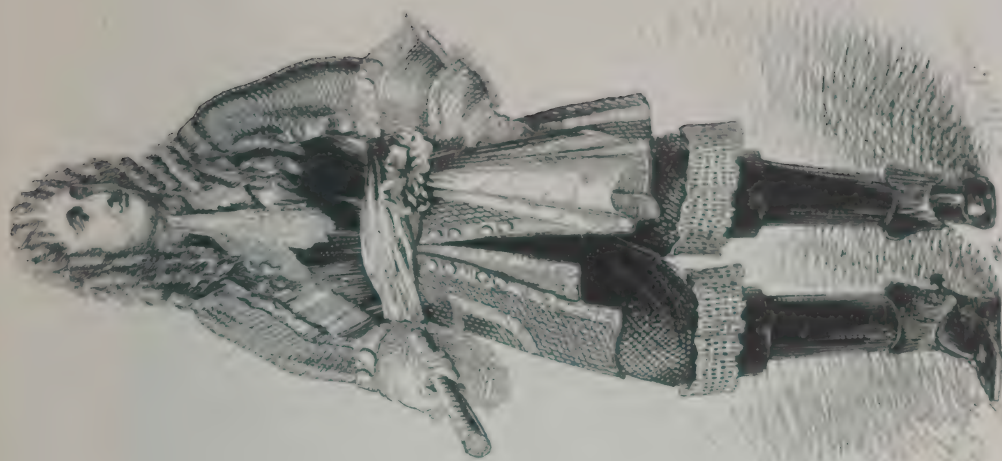


DESIGNS GLYTHOGRAPHED BY A. ASHLEY.





— Then the poor woman would sometimes tell the Story, that she thought him and Old
 extremely of a size, and would bid both stand up to see which was tallest. —





"GIVE A POOR DOG A HOME."

From a picture exhibited in the House of Commons by "HARRISON"—disseminated by THOMAS LILLER.





"A fox having caught in a Steel Trap by his Tail, was glad to compound for his tongue with the loss of it, but upon seeing himself
 into the World, began to be so mistaken of his bargain, that he almost wished he had not parted
 them both it behind him. However, to make the best of a bad matter, he formed a project to call for assistance of his kind
 of the Force, and propose it for their imitation, as a fashion which would be very agreeable and becoming."



SKETCH BY J. FRASER REDGRAVE.







SKETCH BY THOMAS LANDSEER.



ORIGINAL SKETCH BY G. DOUGSON

PAULIN'S LITHOGRAPHY.

IS BENTLEY AND CO. LPP



GRAND SCENIC VIEW OF THE MOUNTAINS



THE FARMERS





EARTH CHURCH



"Oh father, I'll never play under Roger's banner.
 All of them will not tell me all things true."



SKETCH BY J. H. H.



GLYPHOGRAPHY being the introduction of a system of Illustration so entirely new, and where it is adopted necessarily superseding old established methods, in favor of which strong prejudices exist, it has been thought advisable to publish a few of the Testimonials which Artists and Printers have kindly given, in order most clearly to show the importance of the invention both to Artists and Publishers, and effectually to disprove unfounded assertions made by interested individuals with a view, if possible, to dissuade them from adopting it.

ARTISTS' TESTIMONIALS.

4, Gordon Square, 6th March, 1844.

DEAR SIR,

My opinion of Glyphography you already know to be favorable. I conceive it to be a great addition to the Arts, especially in the hands of the painter, to whom it seems very favorable, in place of etching on metal, as it requires little practice to arrive at what he desires, and he has the advantage of seeing every step of his way, and can change at pleasure.

These are important features, and will, I feel assured, be productive of excellent results.

I am, dear Sir, yours truly,

J. D. HARDING.

Cunningham Place, March 4, 1844.

DEAR SIR,

IN relation to your invention, Glyphography, I am of opinion that the Art, as practised by yourself and seen in the specimens, is every way capable, and *must* render most faithfully the intention of the Artist, whether expressed by him either in fine, broad, or any other sort of execution.

I have the pleasure to remain, dear Sir,

Yours, &c., &c.,

To Mr. E. Palmer.

THOS. LANDSEER.

95, Albany Street, Feb. 28, 1844.

SIR,

IT gives me great pleasure to state that I consider your invention calculated to be of great service to Artists, from the readiness with which the slight peculiarity in the mode of drawing on the plate is overcome, and the fidelity with which every touch is rendered.

J. FRASER REDGRAVE.

6, Tiger Cottages, St. John Street, Upper Holloway, Feb. 1, 1844.

DEAR SIR,

FROM the proof of a little sketch of mine, on one of your plates, I have no hesitation in stating that touch for touch can be rendered. The faults are solely attributable to design and execution; none whatever to your Glyphography.

Dear Sir, very faithfully yours,

E. Palmer, Esq.

JAS. BATEMAN.

January 10th, 1844. 1 A, Adelphi Terrace.

DEAR SIR,

I GLADLY avail myself of this opportunity of adding my testimony to the merits and capability of your Glyphographic process—an invention which has been marked by the most extraordinary success, considering the short time that has elapsed since its introduction, and the prejudices existing in favour of “old methods.”

Perhaps I may be allowed to remark from my own experience in the Art, that it possesses many advantages over “Wood Engraving,” and other modes of illustrating, and cannot fail in a short time to supersede every other method, as far as economy, durability, and at the same time neatness and finish are required—recommendations of no little importance to Publishers in the present day. I find the “process” a very agreeable one, and think, as it becomes more generally known, that numbers will gladly avail themselves of the advantages it offers.

I am, dear Sir, yours respectfully,

To Mr. Palmer.

THOMAS TAYLOR.



1 A, Adelphi Terrace, Jan. 10, 1844.

DEAR SIR,

Agreeably to your request I have great pleasure in giving my opinion in favour of your valuable invention. The first drawing I did was about two years ago, and I have practised it through all its stages of improvement up to the present time ; and from the first my decided opinion has been, that it is destined to form a very prominent feature in the embellishment of works of Literature.

I find these convictions fully borne out and strengthened by the great strides the invention has made of late, and am persuaded that it only wants practice and perseverance on the part of the Artists themselves (if they have good subjects put into their hands) to convince the Publishers that it is to their interest, both in a pecuniary as well as in other points of view, to adopt it on a large scale immediately, and thus give the Art a fair trial ; it will then be duly appreciated by the public, and produce its consequent effect — the Artist and the Publisher will be amply remunerated, and, I trust, yourself well repaid for the expense and spirit with which you have carried out an invention so calculated to be for the advantage of all parties concerned.

I am, dear Sir, most faithfully yours,

Mr. E. Palmer.

C. W. WASS.

Monday; 18th March, 1844.

DEAR SIR,

HAVING for some time practised your Glyphography, I may say that, if attention be paid to the simple Rules set forth in the published editions of your work, the Artist will receive a faithful copy of his drawing—whether free or elaborate.

Mr. E. Palmer.

Yours respectfully,

ALFRED ASHLEY.

DEAR SIR,

HAVING done several plates by your new and interesting process of Glyphography, and by which means I have a perfect fac-simile of my own drawing (without the aid of an engraver) placed before me, I feel great pleasure in bearing testimony of the high advantages to be derived from your process, and feel satisfied it is opening a vast field for improvement in the fine Arts, and a boon to Artists generally, although in its infancy it is impossible to say to what extent it will be carried. I feel assured that, if taken up and patronized by Authors, Artists, and Publishers, illustrated works done by this process will exceed in beauty anything that has been before attempted.

Jan. 9th, 1844.

To E. Palmer, Esq.

I am, dear Sir, yours faithfully,

W. A. D.

February 3rd, 1844.

SIR,

It is with much pleasure that I congratulate you upon the success of your new process of Glyphography. In looking over the proof of the drawing which I made in that process I cannot discover a *single failure*, excepting such as may be laid to my own charge, so perfectly does your process produce all the touches which are made by the artist.

I feel confident that *many* will have to thank you for putting in their possession a means by which they may execute their own illustrations with such facility. Wishing you that reward which your invention so well deserves,

26, Burton Street, Burton Crescent.

E. Palmer, Esq.

I am, Sir, your obedient Servant,

ROBERT KENT THOMAS.

23, Henry Street, Vauxhall, 8th February, 1844.

SIR,

HAVING executed a Portrait by the Glyphographic process, I have the pleasure to inform you that I found both the ground and tools admirably suited to the purpose.

The effect showing itself upon the plate is a very serviceable peculiarity, and the process is altogether very satisfactory and pleasing to the Artist.

Believe me, Sir, your most obedient Servant,

Mr. E. Palmer.

JAMES CONTENCIN.



PRINTERS' TESTIMONIALS.

Earl's Court, Feb. 28, 1844.

SIR,

IN testifying to the merits of your Glyphographic Blocks, I consider them to supersede any thing that has hitherto come under my notice. The *freedom* with which the ink is discharged from them is so essential an advantage to good printing, that none but practical men can duly appreciate the invention; this arises from the nature of the metal of which they are composed, and relieves, in a great measure, the tedious process of overlaying—the dark shadows having their full tone, and the lighter parts printed with a clearness truly desirable. One great desideratum is, they may be cleansed frequently without injury; but this, decidedly, is not so often required as in the Wood Engravings. One of the leading features attending the invention is, that an unlimited number of impressions may be taken, and yet leave the block in the same state of perfection as if it had but just been passed into the hands of the workman—and this, in fine works, is not to be lost sight of. Your perseverance deserves patronage; and you may now safely leave it to its own merits to work a large return, as a recompense to your ingenuity.

Kindly,

GEO. NICHOLS.

Bangor House, March 15, 1844.

DEAR SIR,

As you request a statement of the result of our experience in Glyphographic Printing, for the information of such as may not, from its novelty, have had an opportunity of acquiring *practical* knowledge on this subject, justice to the Glyphographic Art—to say nothing of personal respect for one who must be deeply interested in its having a *fair* trial—forbids our withholding such a testimonial as you desire.

With regard to the “*making ready*” of Designs executed on the Glyphographic principle, the facility mainly depends on the Artist’s attention to the printed Directions for the use of points suited to the strength or delicacy required in the different parts of his subject; and, with regard to “*working*,” Glyphography has, in our opinion, much to recommend it, particularly where rapidity is requisite, as the freedom with which the metal receives and delivers the ink renders cleansing seldom necessary. The extreme hardness and toughness of the metal employed must also strongly recommend Glyphography where long numbers are required.

Believe us, dear Sir, faithfully yours,

To Mr. Palmer.

S. BENTLEY, & Co.



24 ed. London, Printed by Macdonald & son
etc., 1818.
23 p. 21 cm.

Text in double columns.

NP 0040716 M-BA

Palmer, Edward, *of Florida*.
Florida notes made in 1874 and
1884. Travels in Florida, Key West
prices for provisions in 1874, Jack-
sonville, Miami, to Key West, etc.

Handwritten

NP 0040717 FJ

Palmer, Edward, *of Florida*.
Florida sketches, made in 1874
and 1884. Description of Key West,
yellow fever, auctions, prices at
the market, etc.

Handwritten

London, Edward Palmer's Patent, 1885-7.
16, xviii+xciv p. plates. 25cm.

NP 0040723 NNC

637.86 Palmer, Edward, *philosophical instrument maker*.
Smcs Palmer's new catalogue, with three
hundred engravings of apparatus, illus-
trative of chemistry, pneumatics, elec-
trical & voltaic electricity, electro-
magnetism, optics, &c. &c. Lon-
don, 1840.
64p. illus.

Bound with Sages, Alfred. Elements of
electro-metallurgy.

NP 0040724 IU

Palmer, Edward, philosophical instrument maker.
Theophilus, William Henry,
1843
714
714
1843

Photographic manipulation, containing simple and practical
details of the most improved processes of photographic drawing,
the daguerrotype and calotype; with a concise description of
crystodype, ferrotype, ambotype, ferro-cyanotype. Cy-
anotype, thermography, typonotype. Illustrated with cuts

Annual report of the
Archaeology and Ethnology
1878.

1. Cayo-Gualligua
North America--Guatemala 1. 1

NP 0040732 NRU

Palmer, Edward 1831-1911
Field notes. Chihuahua, 1908.
1 v. (various pagings), xerox

NP 0040733 M-G-MH-A

Palmer, Edward, 1831-1911.

Food products of the North American
(U. S. Dept. of Agriculture. Report, 1909, p. 406
23. Washington, 1911)

"Dr. Edward Palmer presents the results of personal
examining food products of the North American Indians

1. Indians of North America--Food. 2. Food.

